

how to love many in many ways

love stories

What would a collective practice of love towards ourselves, others and other others look like? Ten games and exercises created by multiple artists to explore and respond to the titular question: *How to Love Many in Many Ways*

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contents

5	Foreword
7	Love Stories
9	How to Love Many in Many Ways
13	NOI
17	Rehearsing Horizontalities
21	Falling in Love with the World
25	The Things We Do For Love
29	Shivering Throats, Breaking the Walls
33	Take That Loving Grace
37	Bad Mother
41	Total Body (RADIANCE)
45	Embodied Encounters
49	Colophon
51	Acknowledgements

foreword

We often think of love as embedded in a set of relationships and made possible through actions made by individuals. But can we devise imaginative ways of thinking about love differently? Is it possible to separate our contemporary relationship to the world, mediated through complex technologies, from how we engage in practices of care and love? And if our perceptions of ourselves are always shaped by how we relate to our bodies, can we collectively develop new choreographies and somatic practices to re-examine those perceptions and how we relate to ourselves and others?

In this publication, *How to Love Many in Many Ways*, ten artists from around the globe offer a wide range of games and exercises that attempt to expand notions of intimacy, empathy, selflessness, presence, and modes of communication that we take for granted in our everyday experiences. The artists respond in different ways to the contingencies that shape our reality: the radical technologies redefining love and intimacy (social media algorithms, communication platforms, etc), as in “Shivering Throats, Breaking Walls”; breakthroughs in understanding non-human cognition and emotion, as in “Take That Loving Grace”; capitalist infiltration in our choices of partner and potential intimacy, as in “The Things You Do For Love”; and even ideals of maternal love and care, as in “Bad Mother.”

Through game proposals and exercises, the artists in this publication invite audiences from all ages and backgrounds to engage in diverse practices: of intimacy and reflection, as in “Total Body (RADIANCE)” and “Embodied Encounters”; of playful make-belief, as in “How to Love Many in Many Ways”; and of collective questioning in “Rehearsing Horizontalities” and “Falling in Love with the World.” The proposals bring to our minds and bodies various complexities of relatedness and care that easily slip our attention as we go on with our daily lives. Desensitized, failing to realize what is rendered mundane by habit. By offering a sense of play and a suspension from the scenography and rhythm of the everyday, they offer the potential for participants to wonder, and maybe even to think and feel a little bit differently.

Through these ideas we can conceive of love as a relationship to something or someone that involves a particular orientation, an intentional turn towards the world around us, suffused with care. Love implies a particular concern for the other. At a time when we as humans pose a real threat to the world because many are not concerned and don’t care, intentionally exercising intimacy and reflection becomes especially important, if not necessary.

love stories

What if we start practicing love not only within our romantic relationships, our families or with our friends, but with Ourselves, Other/s and Other Other/s? What happens if we understand love, not only as a private matter, but also as a form of collective practice. What if we start to understand love not as something that happens to us, but also as something that we can actively exercise. Accordingly, what would a collective practice of love towards Ourselves, Other/s, and Other Other/s look like?

How to Love Many in Many Ways is a set of games and exercises that playfully challenge the way we see and practise love and with whom we share it. Starting with the question of *How to Love Many in Many Ways*, we—Engy Mohsen and Gabriel Hensche—developed an eponymous game with twelve exercises that can be played with Yourself, Other/s, and Other Other/s. The players can be people, objects, plants or animals that share a completely different worldview or come from a totally different context.

Believing that the question “How to Love Many in Many Ways” should be addressed by many, we invited nine other artists to create a game or exercise that responds to the same question. The responses from the contributors varied as did their diverse disciplines and backgrounds which range from the artistic to the scientific, and from the somatic to the satirical. If you stop reading for a moment and turn this publication around, you will find a QR code on the back cover that will direct you to howtolovemanyinmanyways.com. There, you will find all the games and exercises, which are open-source and free to download and play.

Recognizing that the authors of the games and exercises did not conceive their ideas in isolation, we were intrigued to explore the connections, encounters, concepts, and objects that stimulated the development of their game. We extended an invitation to them, asking them to share a **love story** intertwined with their game—an account of reference materials and processes that shaped their contributions. Consequently, within this publication, you will encounter narratives, images, text fragments, and drawings that captivated the authors of *How To Love Many In Many Ways*. As you delve into the following pages, you will uncover fragments and mementos that mark the inception of a relationship between *something* and an individual’s ability to perceive, be moved by, and draw inspiration from that very thing.

Engy Mohsen

is an artist and curator living between Zürich and Cairo. Her work examines notions of ‘participation’ and ‘collectivity’ by creating frameworks that invite non-artists and artists to think about how spaces can be organized to include the ‘other’. While spatial thinking remains at the core of her interdisciplinary practice, she works—solo and collaboratively—with publishing as a central framework and conversation as a primary medium. Engy is one of the five founding members of K-oh-llective, a platform for resource-sharing among art practitioners in Egypt and the Arab world. She is also part of the curatorial team of Les Complices*, a self-organised community-based space in Zürich.



Gabriel Henschel

is an artist living in Berlin. He works with moving image, performance, and constructed situations that explore possibilities for community and co-existence in the face of current technological developments. He creates exercises, rituals and games collectively with other artists sharing the belief that ‘play’ can be a destabilising action that loosens the social code and potentially revives habituated, reflex-tending forms of life. Because collaboration and dialogue are driving forces in his artistic work, he helped establish Campus Gegenwart, as managing director between 2017-2022, before he joined the School of Commons’ leading team in 2023.



how to love many in many ways



The 36 Questions That Lead to Love (1997)

The 36 Questions That Lead to Love was developed by psychologists—Arthur Aron, Elaine Aron, and other researchers—who had hoped that two strangers would potentially develop an intimate connection by asking each other a series of questions that become increasingly personal as they proceed. The structure of the 36 Questions That Lead to Love was one of the starting points for *How to Love Many in Many Ways*.



Red Love: a reader on Alexandra Kollontai (2020)

“Lately we’ve been reading your writings again. It seems we’re finally able to understand what you were trying to tell us all along: that love is not a private matter concerning individuals, but an inherently political and social force. The history you traced through the writings of Engels, Bebel, Meisel-Hess, and others from ancient times through feudalism, to the bourgeois era, has helped us to understand love as historically and materially determined, how the organisation of love, sex, and social relations are integral to the formation of any society, and must be considered in order to change that society. Today, your ideas are being rediscovered in calls for a form of love defined by multiplicity — a love of many, in many ways* — that may become a powerful organising principle and model for collective action in the formation of the commons.”

Excerpt from LETTER TO KOLLONTAI, published in *Red love: a reader on Alexandra Kollontai: a play* by Agneta Pleijel.

*The project title *How to Love Many in Many Ways* borrows itself from this letter, as heard on the e-flux podcast [RIGHT].

[www.e-flux.com/
podcasts/407865/red-love-
a-reader-on-alexandra-
kollontai](http://www.e-flux.com/podcasts/407865/red-love-a-reader-on-alexandra-kollontai)



e-flux Podcasts



Red Love: a reader on
Alexandra Kollontai

April 21, 2020

00:43:59

Red Love

a reader

Alexandra

Kollontai



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Conversation with editors Maria Lind, Michele Masucci, and Joanna Warsza following a postponed book launch at e-flux for *Red Love: a*

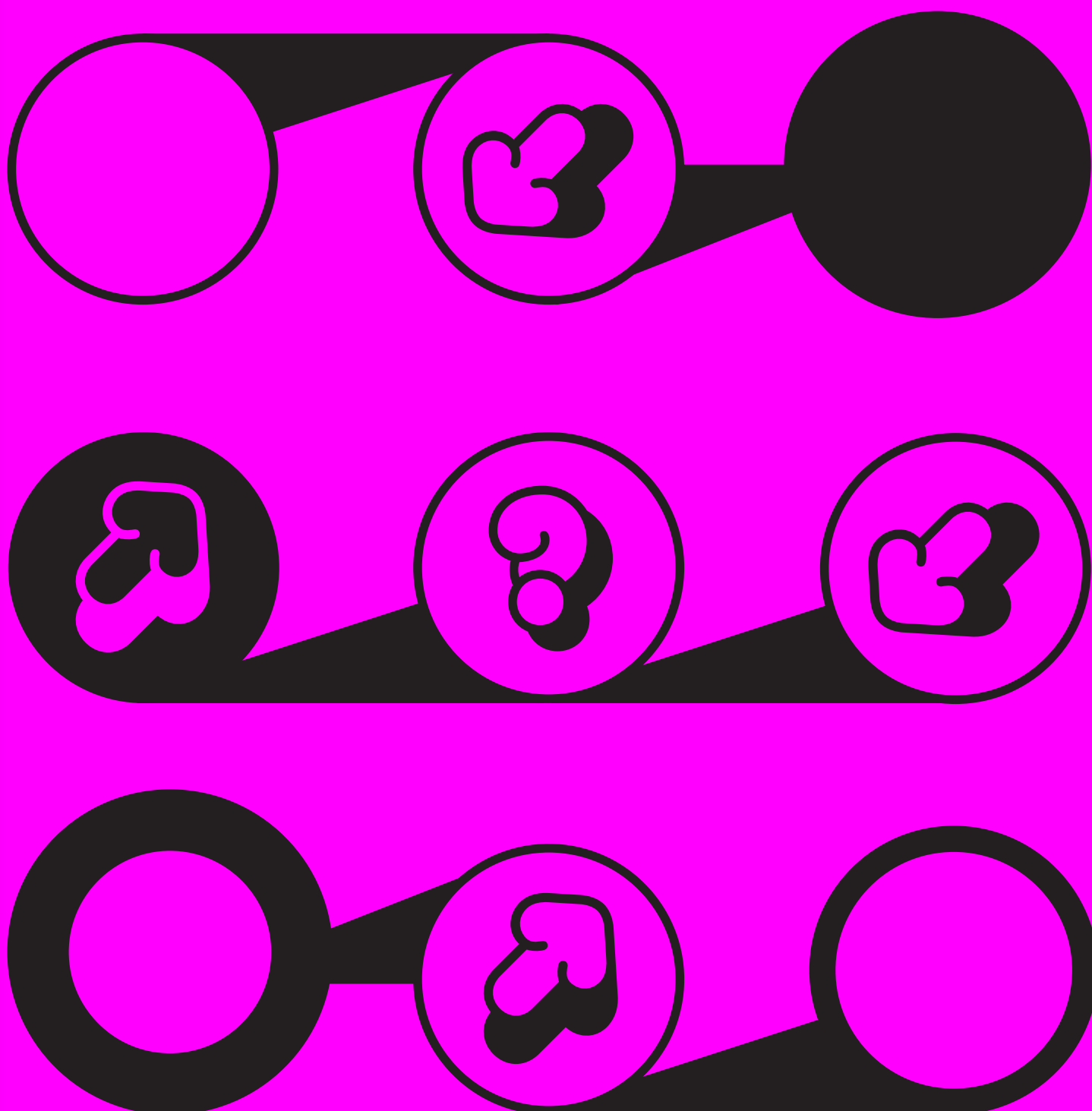
Eleonora Toniolo

is an interdisciplinary designer—in the midst of social, graphic and product design—with an inclination toward creating relational experiences. She seeks to understand ways of doing and living together. Her latest projects are workshops and tools that activate simple gestures of collective care through structured conversations, fostering mutual listening through the use of silence.



NOI is a card game that attempts to challenge usual modes of communication by playing with individual and collective silence.

noi



talked with doctors, observed assemblies and accompanied incomers as they met with practitioners. I learned that most of the care given didn't need professional expertise—it was human connection, the provision of empathy and attention within what otherwise feels like an uncaring and alienating world where "the crisis" becomes lodged in the body.

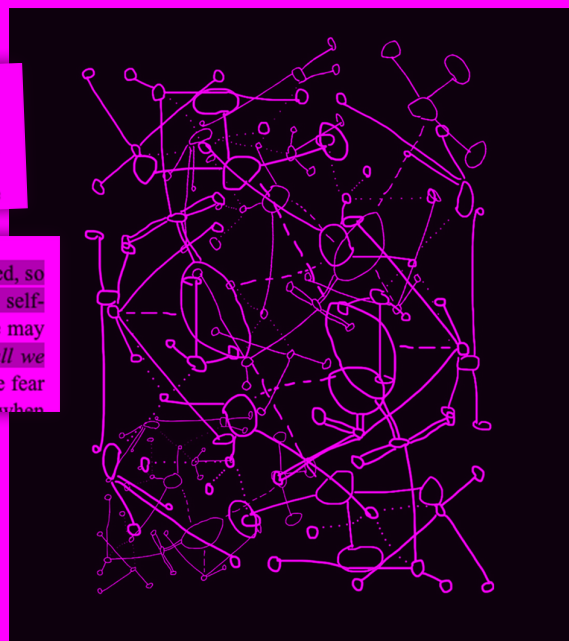
Like Andromeda's copper rings that kill bacteria without washing, 99

so devalued in this society, we are led to believe that it's easy or automatic. But when we do not actively practice sharing our resources we lose the muscles needed to do so, and we may even forget that this kind of hardcore interdependence is possible or desirable. Indeed, it can seem like a threat. Attention and care are also central resources and, while we all have the

expect bad support or unexpected punishment when we are most in need, so we may start to avoid seeking any kind of support and believe in self-reliance which is impossible for a cooperative species. Worse still, we may reproduce this pattern when we are asked for support, because it is all we know: we become bad support for others. This may happen because we fear our support for others will be bad and so we never learn to offer it. Or when

practice artist because there is no other word for what I do." The emphasis on creating platforms, spaces, and moments for exchange of attention and knowledge—in other words, using art to establish commons³⁶—is a frequent orientation of many socially-engaged art practices. One kindred

[The Hologram, Cassie Thornton]



4' 33"

FOR ANY MOMENT OF COEXISTENCE OF INSTRUMENTS

John Cage

I

TACET

II

TACET

III

TACET

[Love as the Practice of Freedom, bell hooks]

Peck offers a working definition for love that is useful for those of us who would like to make a love ethic the core of all human interaction. He defines love as "the will to extend one's self for the purpose of nurturing one's own or another's spiritual growth." Commenting on prevailing cultural attitudes about love, Peck writes:

Everyone in our culture desires to some extent to be loving, yet many are in fact not loving. I therefore conclude that the desire to love is not itself love. Love is as love does. Love is an act of will—namely both an intention and an action. Will also implies choice. We do not have to love. We choose to love.

His words echo Martin Luther King's declaration, "I have decided to love," which also emphasizes choice. King believed that love is "ultimately the only answer" to the problems facing this nation and the entire planet. I share that belief and the conviction that it is in choosing love, and beginning with love as the ethical foundation for politics,

we discover in ourselves self-hatred, low self-esteem, or internalized white supremacist thinking and we face it, we can begin to heal. Acknowledging the truth of our reality, both individual and collective, is a necessary stage for personal and political growth. This is usually the most painful stage in the process of learning to love—the one many of us seek to avoid. Again, once we choose love, we instinctively possess the inner resources to confront that pain. Moving through the pain to the other side we find the joy, the freedom of spirit that a love ethic brings.

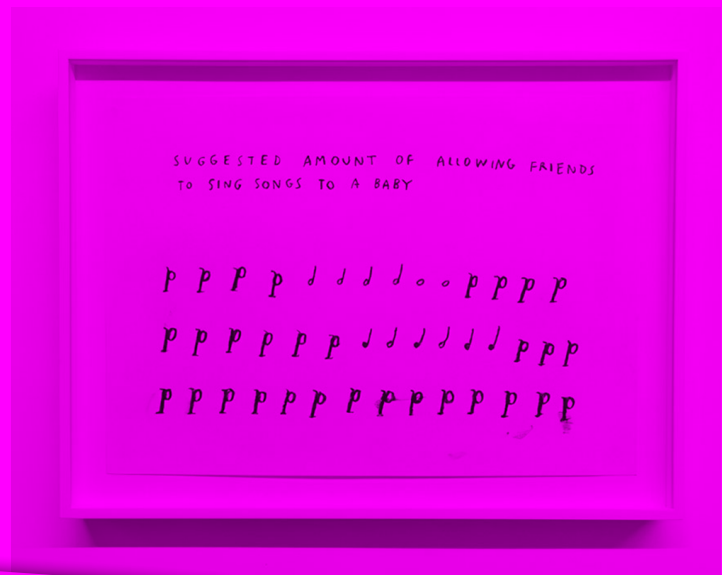
Choosing love we also choose to live in community, and that means that we do not have to change by ourselves. We can count on critical affirmation and dialogue with comrades walking a similar path. African American theologian Howard Thurman believed that we best learn love as the practice of freedom in the context of community.

[4' 33", John Cage]

get more than one stomachful and one handful home? So you get up and go to the damned soggy oat patch in the rain, and wouldn't it be a good thing if you had something to put Baby, Oo Oo in so that you could pick the oats with both hands? A leaf a gourd a shell a net a bag a sling a sack a bottle a pot a box a container. A holder. A recipient.

The first cultural device was probably a recipient. . . . Many theorizers feel that the earliest cultural inventions must have been a container to hold gathered products and some kind of sling or net carrier.

[The Carrier Bag Theory of Fiction, Ursula K. Le Guin]



[Christine Sun Kim, Sound Diet]

nature of a human group.

This means that to strive for a structureless group is as useful, and as deceptive, as to aim at an "objective" news story, "value-free" social science, or a "free" economy. A "laissez faire" group is about as realistic as a "laissez faire" society: the idea becomes a smokescreen for the strong or

[The Tyranny of Structurelessness, Jo Freeman]

[Preparing for the Not-Yet, Jeanne van Heeswijk]

Most of us are bad at just allowing for things to emerge, because we are so ingrained in the capitalist productivist system that we don't know how to withhold, how not to produce reactions, a surplus of objects and ideas. Withholding is not about becoming passive. In fact, it is very active, and also can be very creative, because it is reassembling oneself in relation to others or through others.

[CAI Assembly 2020 We Owe Each Other Everything and C-Words]

the void. They are on the razor-edge of now being. The void is a lively tension, a desiring orientation toward being/becoming. The vacuum is flush with yearning, bursting with innumerable imaginings of what could be. The quiet cacophony of different frequencies, pitches, tempos, melodies, noises, pentatonic scales, cries, blasts, sirens, sighs, syncopations, quarter tones, allegros, ragas, bebops, hip-hops, whimpers, whines, screams, are threaded through the silence, ready to erupt, but simultaneously crosscut by a disruption, dissipating, dispersing the would-be sound into non/being, an indeterminate symphony of voices. The

[What is the measure of nothingness, Karen Barad]



Talking Circle, Muge Yilmaz

Eliana Otta

is a Peruvian artist living in Europe, creating situations where intimacy, curiosity and vulnerability can be shared. Growing up in a (post?) colonial context and her current migrant experience inform her approach to art as a realm to build up communities and rehearse other possible worlds. She invites accomplices to craft playful and trusting spaces, welcoming affects which tend to be enclosure to the individual sphere. She graduated from the PhD in Practice Program at the Academy of Fine Arts, Vienna with the project *Lost and Shared: Approaches to collective mourning towards affective and transformative politics*. She co-founded the artists run space Bisagra in Lima, the collective Mouries in Athens and coordinated the curatorial team that made the permanent exhibition at Lugar de la Memoria, Lima.



Rehearsing Horizontalities is a set of exercises that create scenarios in which players re-examine their relationship with others by playing with their spatial, choreographic, and acoustic awareness, all while maintaining what she calls a “horizontal pact” to re-examine our relationships with others.

rehearsing horizon- talities



In the year 2017:

I spent ten months in Athens for an artistic residency with ten Latin American and two Greek artists. We laughed a lot, danced and encouraged more dancing, had many useless discussions, created a cocktail with underestimated street oranges, talked about art institutions and domestic chores, walked while getting lost, analyzed the micro politics of exhibitions and conviviality, watched silly YouTube videos and had a few conversations about what matters the most.

I fell in love with Jari's sensitivity and sexy dance steps, with Gris' sense of justice and tenderness, with Rodrigo's contagious energy, with Marina's ever-expanding glee, with Nuno's extremely curious eyes and with Petros' carefree unpredictability.

But most than with any human, I fell in love with a city that grew in my heart with each passing day, which made me feel at home since I first stepped on its ground, which appeared in my dreams before I met it and which brought me flashbacks of its streets once I was gone.

I fell in love with the way plants and trees take over the Athenian streets and make you find your way to continue walking, adapting your body to theirs and not the other way around. I fell in love with each and every cat appearing under a car or sleeping over a motorbike with the sunlight turning all the rooftops and walls pink and orange in the late afternoon. I fell in love with every version of the sea around the city, from the most paradisiac landscape to the most humble, disregarded beach, mostly full of local pensioners and migrant families who can't afford to go further away to the cleaner waters.

Under the influence of such beings and affects, I developed Rehearsing Horizontalities and put it into practice that year, with some of the people that have become my chosen family since I started living outside of my hometown, Lima.

That first time we tried it, many magic things happened: someone who didn't feel comfortable taking his shoes off decided to participate and wrote me later to thank me for the experience, a gay friend told me how erotic he found the sight of the old woman lying next to him and how he felt an almost irresistible need to hug her. I confirmed that this is the kind of work I find more meaningful to do. And that's what I have kept exploring since then...

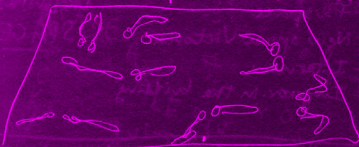
Horizontalidades

- Saludar
- Agradecer
- Pacto

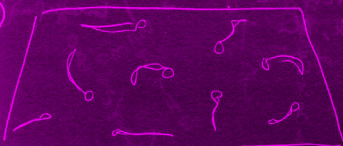


1) Echarse.
Sentir el piso.
¿Cuándo fue la última vez?

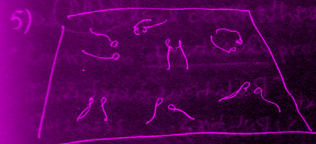
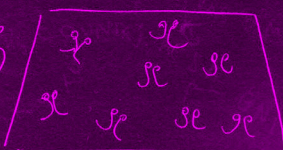
2) Buscar a la persona + cercana. Moverse sin levantarse del piso.
Contarse el uno al otro sobre la última vez / qué recordar les trae?



3) Separarse. Buscar a la persona + lejana y acercarse.

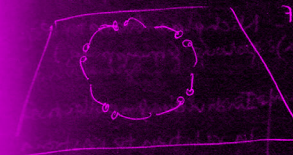
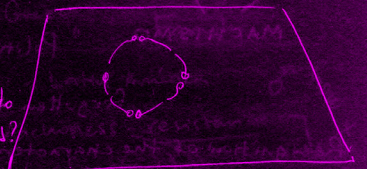


4) Echarse de espaldas (dándose % la espalda).
Girar / darle uno la espalda al otro, por turnos. ¿Qué sentimos?
¿A qué nos recuerda la sensación?



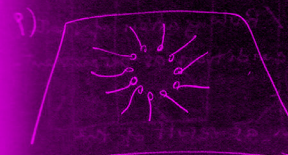
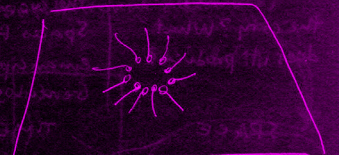
5) Cambiar de posición y la pareja + cercarse. Contarnos qué sentimos, ¿a qué pensamos?

6) Hacer un gran círculo, dándonos las caras.
¿Qué sentimos cuando estamos en horizontalidad?
¿Qué es la pareja + horizontal tal que conocemos? ¿Cómo hace para ser así?



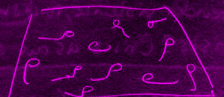
7) Cambiemos de posición.
¿Qué es la + horizontal? ¿Por qué? En qué pensamos cuando pensamos en horizontalidad?

8) Mirando hacia arriba.
Cuál ha sido la situación horizontal que podemos recordar haber vivido?



9) Mirándonos.
Cuál ha sido la sit. + horizontal que podemos recordar haber vivido?

10) Regresamos a dispersarnos.
Descansamos 5 min. Nos levantamos.



Pages of the notebook of Eliana Otta, with the initial choreography of Rehearsing Horizontalities.

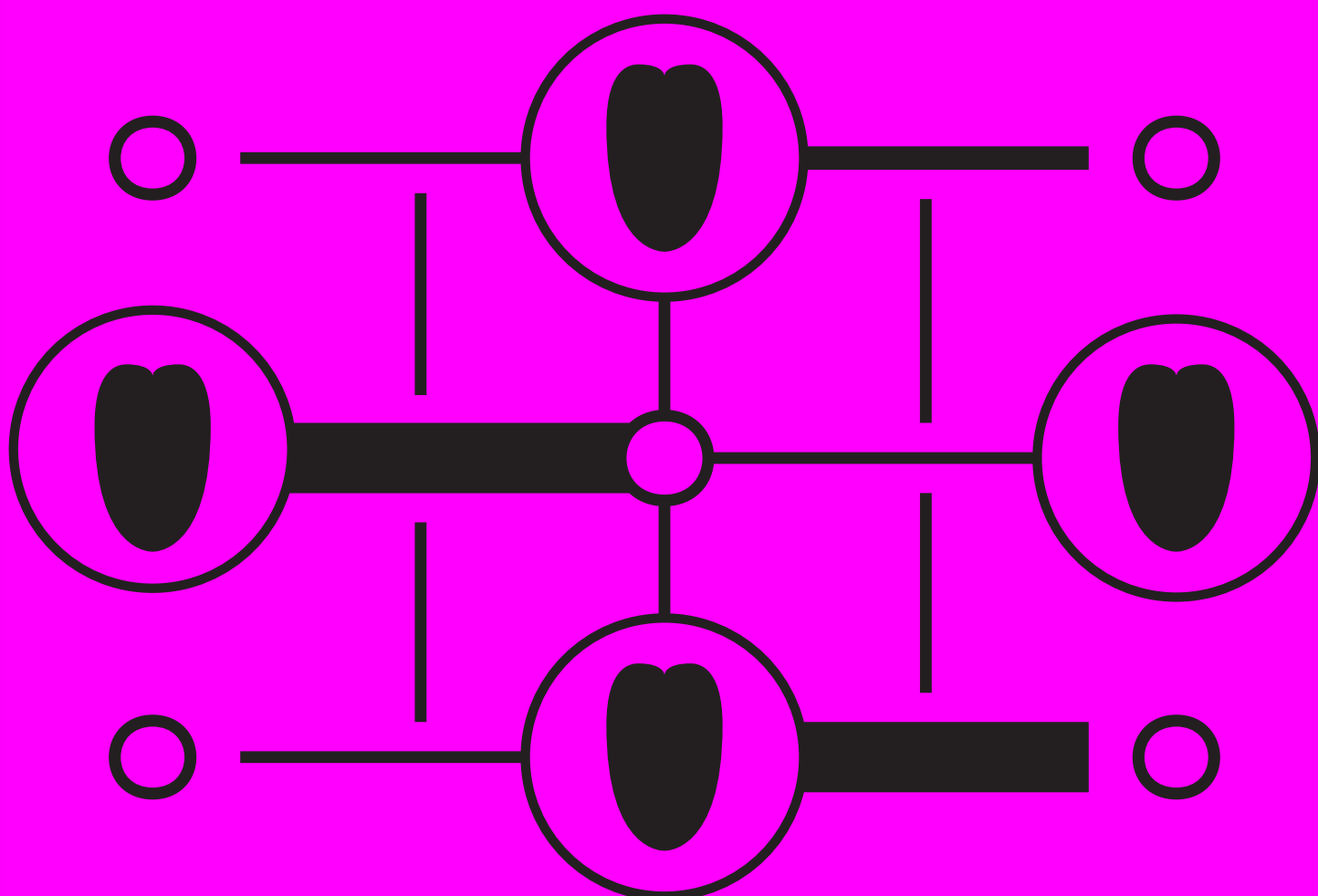
Ingo Niermann

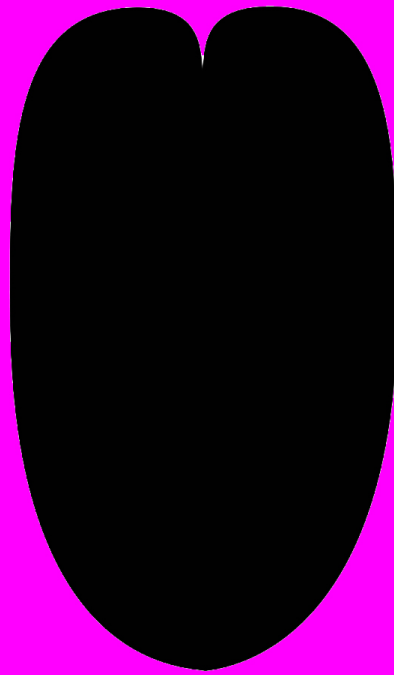
is a writer and the editor of the speculative book series Solutions. Recent publications include the podcast series Ocean Wants (2021) and the book Solution 295-304: Mare Amoris (2020). Based on his novel Solution 257: Complete Love (2016), Niermann initiated the Army of Love (thearmyoflove.net), a solidarity that tests and promotes a need-oriented redistribution of sensual love. The Army of Love offers training, discussions, manuals, and testimonial videos and has recruited people of diverse age, gender, ethnicity, and appearance all over Europe. Niermann teaches at Institute Art Gender Nature, HGK Basel FNHW.



Falling in Love with the World is an exercise that directs a group to overcome aversions and extend notions of love and care to others or objects.

Falling in love with the world





**HELP THE LONELY!
JOIN THE ARMY OF LOVE.**

WWW.THEARMYOFLOVE.NET

**WE LIKE TO THINK OF OUR LOVE
AS A VERY PERSONAL THING,
BUT IN EVERY SOCIETY CERTAIN
FEATURES ARE PERCEIVED AS MORE
ATTRACTIVE THAN OTHERS.**

**THIS IS WHERE THE ARMY
OF LOVE COMES IN.
THE ARMY OF LOVE ASPIRES
TO AN INTIMATE COMPLETION
OF JUSTICE.**

**THE ARMY OF LOVE OFFERS
ENCOMPASSING SENSUAL LOVE
—CARE, DESIRE, SEX, AND RESPECT—
TO ALL THOSE WHO NEED IT.**

Stills from *Army of Love Basics*, video, 59 seconds, 2016.

Produced by Ingo Niermann & Alexa Karolinski
Graphics by Hubertus Design
Music by Katrin Vellrath

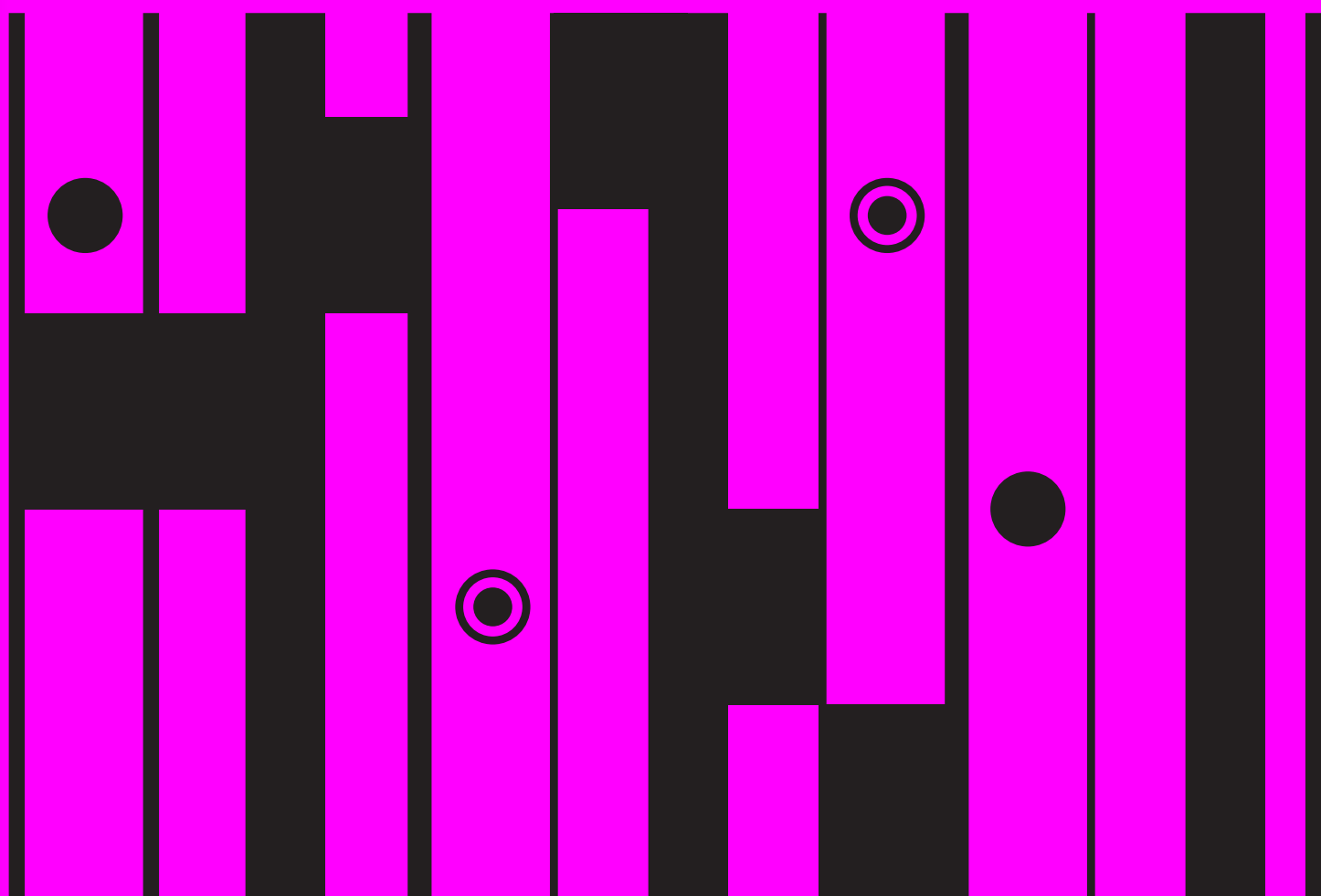
Mohamed Al-Bakeri

is a visual artist based between Egypt and Switzerland. He holds a Bachelor's degree in Journalism, and Master of Arts in Public Spheres from EDHEA, Switzerland. He is interested in the social politics of how everyday gestures are performed in male dominated spaces. His work relates to the notion of love from a socio-political point of view, taking in consideration the factors affecting individuals to find love and security in the online realm, to mention a few: the commodification of dating, cyber security, police entrapments, and racial discrimination.



The Things We Do for Love is a boardgame that invites players to think of love as a material need and a commodity, drawing from the world of online dating.

the things we do for love



Polish conceal
Smile and greet
Stories to be heard
But not to be seen

High, keep the image high, keep the chin
The status quo will ever standstill

Smile, greet, hail the man
Praise the land

Closet up, keep it quite
Step on your heart
For that one word, and one master mind

Let's start today's session by finding a comfortable position.

When you're ready, close your eyes, bring your full attention to this moment.
Settling in, allowing the mind and body to be still. With openness, patience, curiosity,
bring your awareness to the breath, taking a deep breath in, then releasing it, fully.
Follow the breath as it flows in and out, of your body. Take one last deep breath,
allowing it to feel natural and easy.

Now, repeat after me:

Police entrapments do not exist
Forced confessions do not exist
Social scrutiny does not exist
Systematic violence does not exist

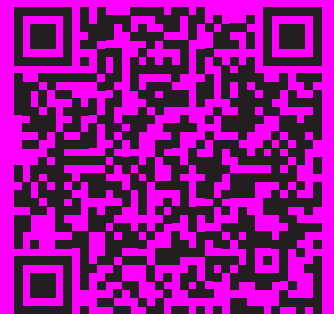
Written and visual media do not film the detainees, or violate their privacy.
Security forces do not pick people off the streets, based exclusively on their
gender expression.
Human rights lawyers are given enough time to review the minutes of the
investigations.
Police officers are not involved in beating, cursing, and humiliating detainees.
Authorities do not perform compulsory anal examinations on prisoners.

And to transcend even fucking further

129 people did not get entrapped and arrested from dating apps.
6 people did not get arrested from hotel rooms.
39 people did not get arrested through neighbors reports of people in their
building, suspected to be gay.

They say the total number is in the thousands, but again, none of this is true.

Breathe in. oh, and breathe out
You're here to live and not to fight
We can feel, We can sigh
We might crash, but we'll still fly
Let your wings carry you above the clouds and into the headwinds
Breathe in, breathe out
You're here to live, and not to fight



Sound installation
4:13 min

Voiceover Actors:
Hafiza Asmal
Stefanie Murray
Mohamed Al-Bakeri

Petra Mrša

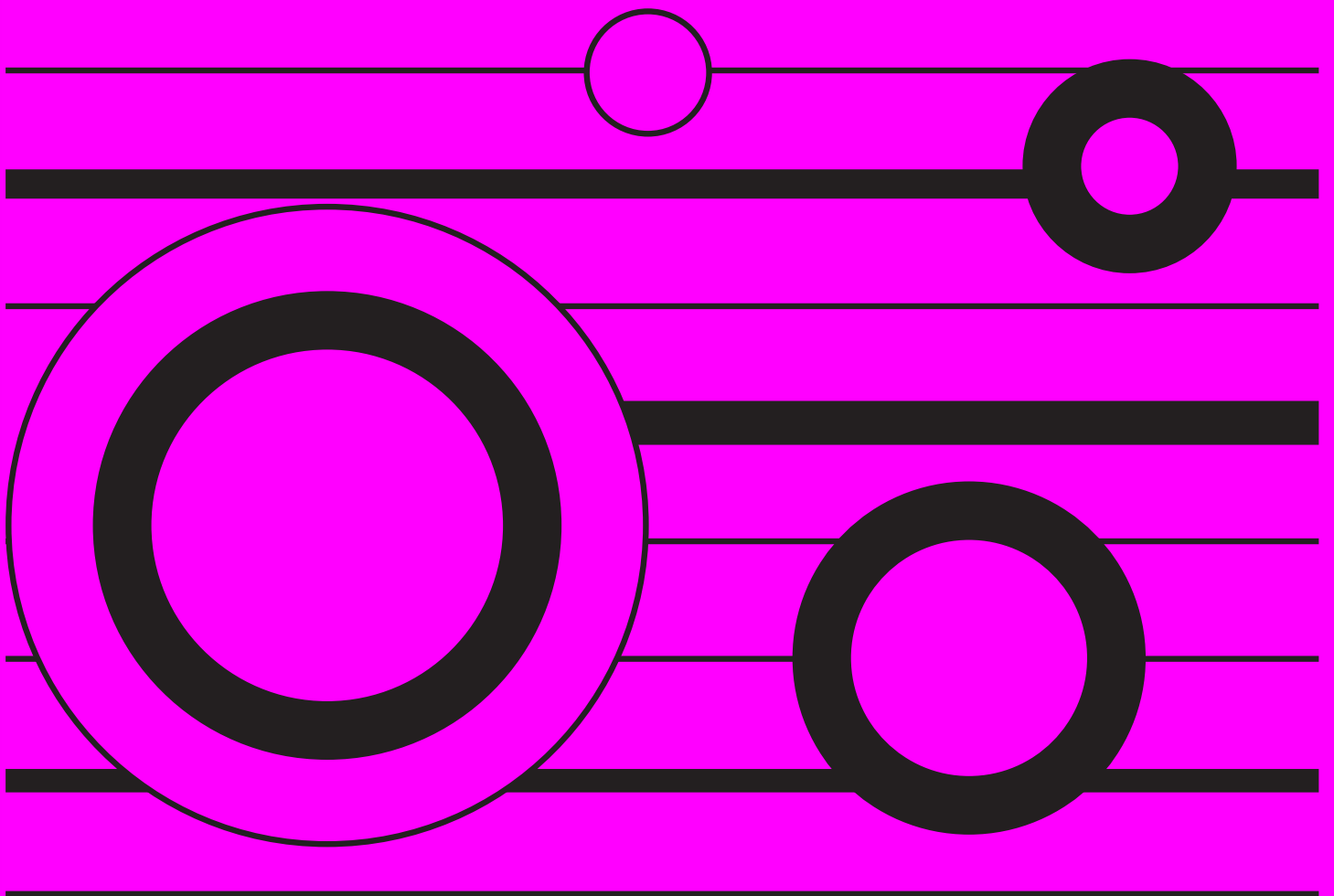
has lens-based media works which arise from initiating and facilitating situations that implement rule-based scenarios, while taking art contexts as a sites to broaden and challenge the experience of self. Through thought and physical experiments imposed on herself and/or collaborators, her artistic process opens up the space for creating new realities in which horizontality, radical hospitality, and the acceptance of the unknown shape interpersonal dynamics. Petra's interest in broadening the behavior through self-imposed instructions brought her into a three years-long research on the video game medium that additionally served as a site to open a conversation about the mechanisms of socialization in virtual reality. As an artist and educator with a background in social science and art studies, her multidisciplinary and collaborative approach can be seen as a sustainable community research that seeks to repair the current damage and transforms the conditions of coexistence.



Shivering Throats, Breaking the Walls is an exercise that plays with alternative notions of intimacy and encounter, presence and absence, and unconventional modes of communication and exchange.

29

**shivering
throats,
breaking
the walls**



THE VOICE IS THE ORIGINAL INSTRUMENT

THE VOICE IS THE ORIGINAL INSTRUMENT. BEFORE TRUMPETS, GUITARS, PERCUSSION, AND OTHER HUMAN CREATIONS, THE VOICE WAS THE ONLY MEANS OF CREATIVE EXPRESSION. BEFORE LANGUAGE, SPONTANEOUS VOCALIZATION WAS THE BASIS OF COMMUNICATION. THE VOICE IS CREATED BY THE MERE VIBRATION OF AIR THAT DISAPPEARS THE SAME INSTANT IT WAS CREATED, IN AN INTANGIBLE WAY, AND THEREFORE THE MOST RESISTANT FORM OF MATERIALITY. ACCORDING TO THE SLOVENIAN PHILOSOPHER MLADEN DOLAR, THE VOICE IS ALSO THE BOND THAT CONNECTS THE SIGNIFIER AND THE BODY. ITS DISEMBODIED AND INTANGIBLE WEB MUST BE ATTACHED TO A MATERIAL SOURCE, AND THE CORPOREAL EMISSION MUST PROVIDE THE MATERIAL IN WHICH THE SIGNIFIER WILL INCARNATE. THE VOICE, AS MLADEN DOLAR FURTHER STATES, IS THE FLESH OF THE SOUL, AN INERADICABLE MATERIALITY BY WHICH THE SOUL CAN NEVER GET RID OF THE BODY. THE VOICE EMBODIES THE VERY IMPOSSIBILITY OF THE CARTESIAN DIVISION INTO SOUL AND BODY. IT IS THE EMANATION OF THOUGHTS AND FEELINGS INTO THE ETHER THROUGH VERBAL OR NON-VERBAL EXPRESSION. ...

STUDIES SHOW THAT WE ONLY REMEMBER ABOUT THIRTY PERCENT OF THE CONTENT WE HEARD ABOUT. THE COMMUNICATION SKILL OF LISTENING IS REALLY DEMANDING, IT REQUIRES DEDICATION AND PRACTICE. ...

WHILE SOME COMPOSITIONS ARE EXTREMELY EXPRESSIVE, OTHERS ARE BASED ON UNFOSSY SINGING, IMMEDIATE AND ACTUALLY A DEEPLY INTIMATE EXPRESSION. LISTENING TO THE VOCAL EXPRESSIONS OF PEOPLE THOUSANDS OF KILOMETERS AWAY, ONE BECOMES AWARE OF THEIR BODY, AND THEN ONE'S OWN BODY, BECAUSE EVERY SOUND WAS PRODUCED BY THE BODY. ...

A STIMULUS IS CREATED IN THE MIND, IN THE SOUL, WHICH IS TRANSLATED INTO REALITY BY THE BODY, SOUND, OR MOVEMENT. WITH THE MATERIAL PROPERTY OF BEING, THE IMMATERIAL TURNS INTO IMMATERIAL AGAIN AND THEREFORE, AS HLAUDEN DOLAR WRITES, INTO THE MOST RESISTANT FORM OF MATERIALITY. PETRA MRSA POINTS OUT THIS CONNECTION BETWEEN VOICE AND BODY IN AN INTERSPECTIVE WAY THAT TESTIFIES TO THE CONNECTION OF ALL COMMUNICATION TOOLS THAT PEOPLE USE TO A GREATER OR LESSER EXTENT.

HOW TO REACT WITH THE BODY TO THE BODY MEDIATED BY SOUND? WHAT WAS SAID BY ONE BODY AND HOW WAS IT EXPERIENCED BY ANOTHER BODY? THE ANSWER, WHICH IS BY NO MEANS UNEQUIVOCAL, CAN ONLY BE REACHED THROUGH PHENOMENOLOGY, FURTHER RESEARCH INTO ONE'S OWN PERCEPTUAL APPARATUS, AND CAREFUL LISTENING TO THE OTHER. BY FOCUSING ON THE BODY AND ALL ITS FEATURES. RICHARD SCHUSTERMAN CALLED THE BODY UR-MEDIA. IT IS OBVIOUSLY WORTH RETURNING TO IT CONSTANTLY.

MAJA FLAJSIG

EXCERPT FROM A REFLECTION ON EXPERIENCING "SHIVERING THROATS, BREAKING THE WALLS" IN MUSEUM OF CONTEMPORARY ART Zagreb. THE ORIGINAL TEXT WAS COMMISSIONED BY THE RADIO SHOW "TRAPTIH" AND WAS TRANSLATED FROM CROATIAN TO ENGLISH BY PETRA MRSA.

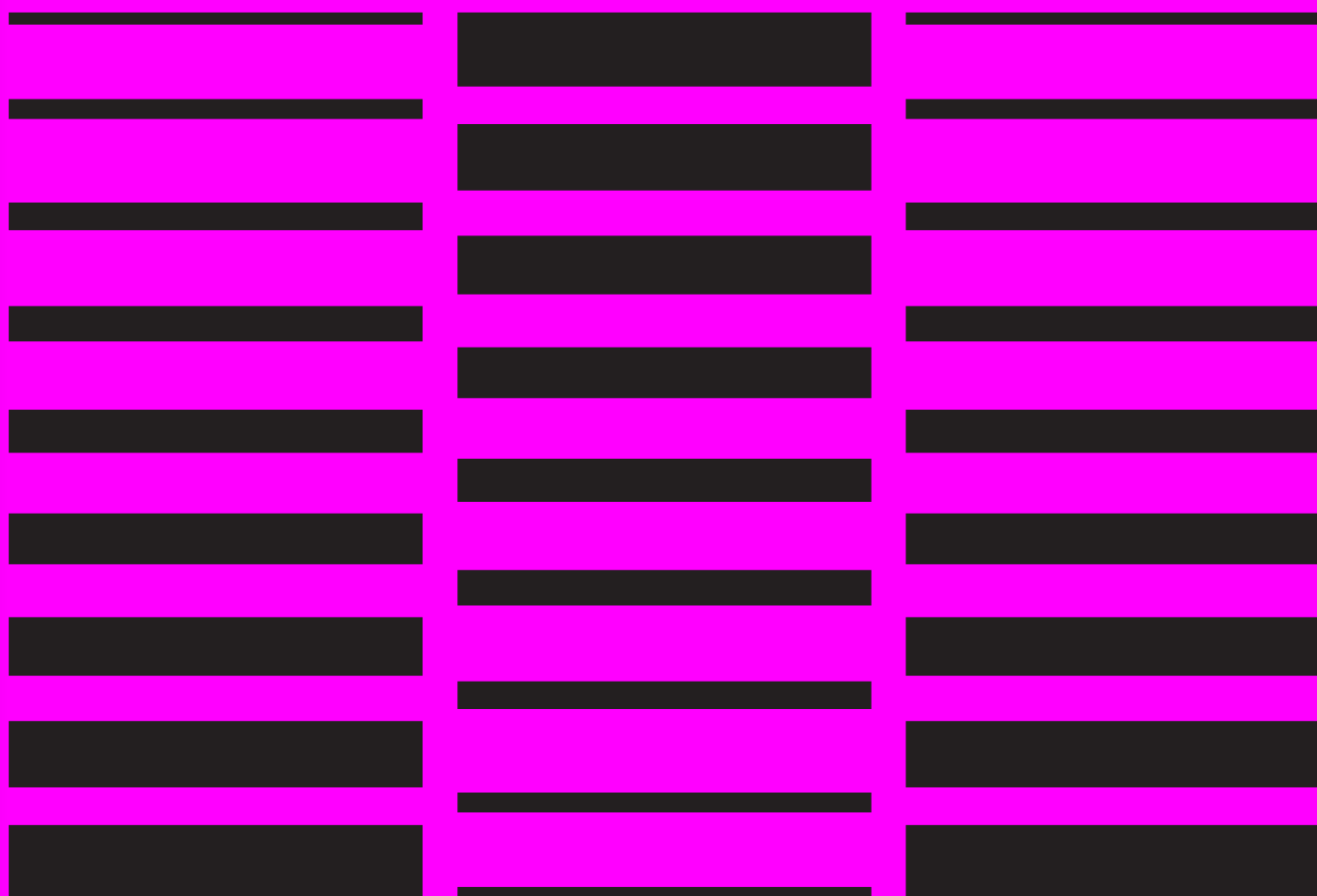
Philip Ullrich

is a German-born artist who lives and works in Zürich and Bern. He holds a Master of Fine Arts from Zürich University of the Arts and a diploma in photography from Folkwang University of the Arts in Essen, Germany. A lifelong passion for games has led him to deal with topics of rules, models, language and digitality in his work. His works have been shown in solo and group exhibitions at Henri-Dunant-Museum (Heiden), Aloïse (Basel), AEdT (Düsseldorf), Hamlet (Zürich), bb15 (Linz), Helmhaus (Zürich) and De Brakke Ground (Amsterdam). Besides his artistic practice, he has been active as a curator as part of the group “Digital Narrations” and the project space “Raum::Station” in Zürich.



Take That Loving Grace is a game in which aspects of love such as the similarities and differences between parties as well as the power struggles that are at play can be explored in pointed ways.

take that loving grace





[Top]

1940 photograph of woman playing Nimatron game. Original caption provided by Westinghouse Electric Corporation read: "Electric Brain to Match Wits with Word's Fair Visitors. Her opponent is a playful electric brain, Miss DeVere Martin pits her wits against the Nimatron, to be a feature attraction at the Westinghouse exhibit in the New York World's Fair of 1940. The rows of lamps, above, substitute for stacks of matches used ordinarily in playing this ancient Chinese game."

[Right]

Nimatron, designed by Edward U Condon in 1939 (displayed in 1940).

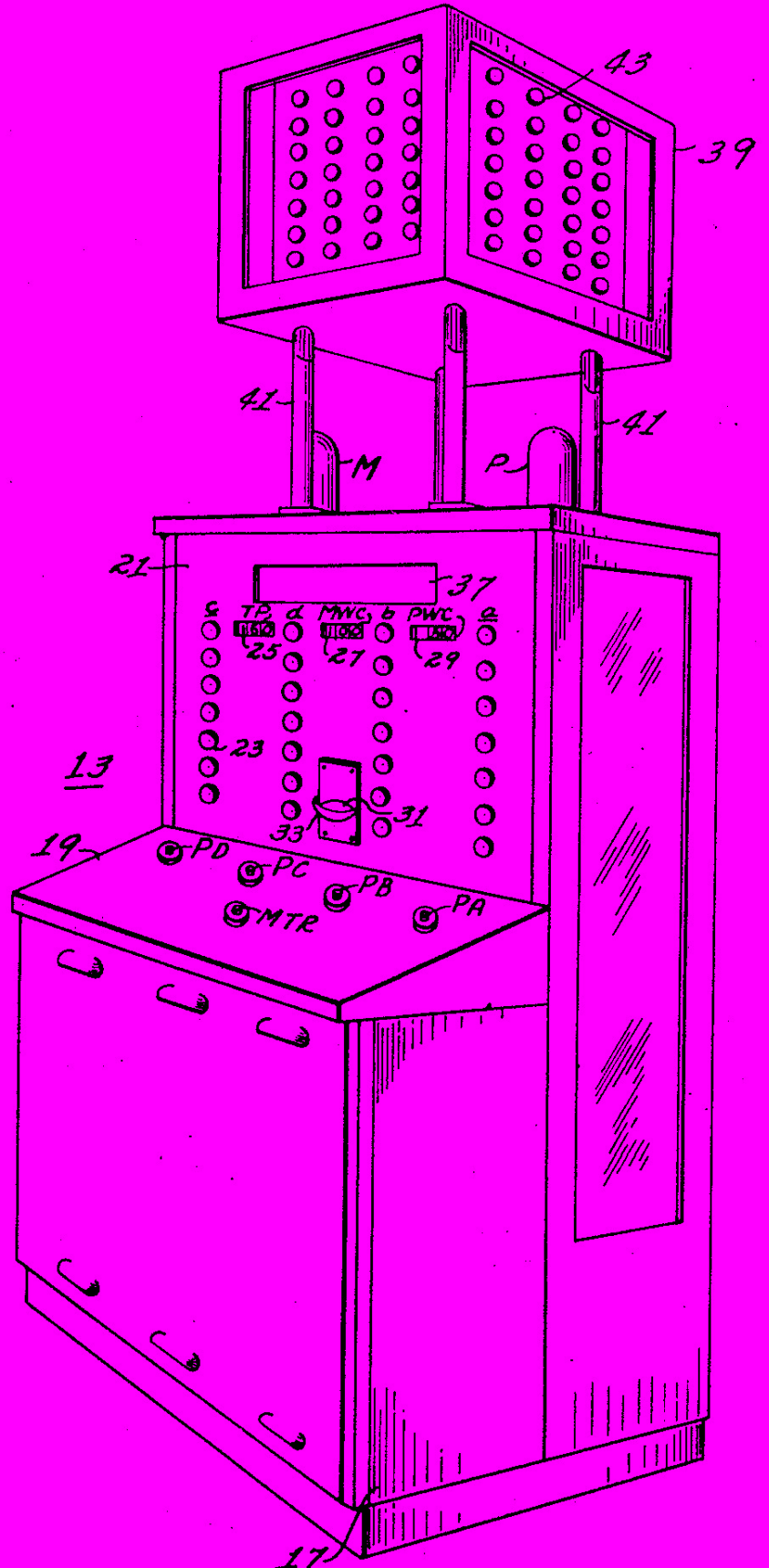
Sept. 24, 1940.

E. U. CONDON ET AL

2,215,544

MACHINE TO PLAY GAME OF NIM

Original Filed April 26, 1940 11 Sheets-Sheet 1



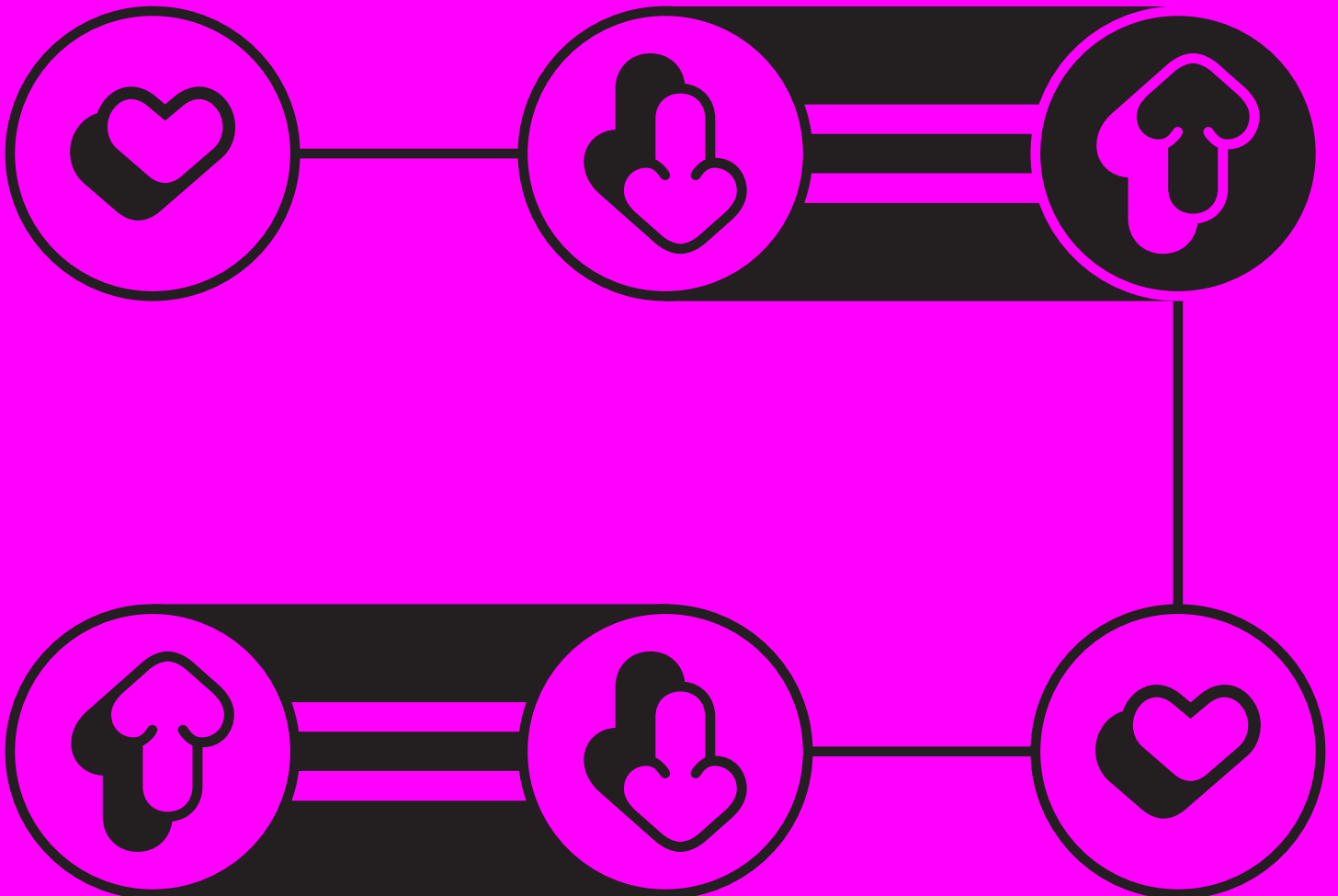
Rania Atef

is a visual artist and researcher living in Cairo, Egypt. She holds a BA degree in Applied Arts from Helwan University (Egypt), was enrolled in TASAWAR curatorial studies program (Tunisia), and participated in the fifth edition of MASS Alexandria's independent studio and study program (Egypt). She is a co-founder of K-oh-Ilective, an artist group that provides resources and facilitates conversations between art practitioners in Egypt and the Arab world. Atef is interested in maternal and reproductive labor engaging with infrastructures of social and cultural institutions. Her practice is focused on motherhood, the acts of care and labor as invisible actions, and how they are valued and documented. She is a recipient of the Prince Claus Seed Award (2021), Gypsum Bursaries (2022), and the Prince Claus Building Beyond Mentorship Award (22/23).



Bad Mother is a card game that critically and sarcastically scrutinizes the societal gaze on maternal love, mothers' domestic performance, and the criteria for a "good mother."

bad mother



Usually, love stories take place between two parties;

Two persons
Two animals
A person and an object
A person and an animal
An animal and an object
Person and food
Person and nature

With the exception of love stories where motherhood is involved; mother, child, and any other party; the third party is usually represented by a member of society;

The public
The anonymous pedestrian walking the street
The security guard
The man selling fruits
The driver
The waiter
The traveler
The stone
The chair
The koala

The list of third parties is endless.

I would not be exaggerating when I say that even plants could not survive the societal gaze, their story of motherhood also fell victim to this third-party intervention.

The spider plant (*Chlorophytum comosum*) or as they call it in Puerto Rico, “Malamadre,” or the Bad Mother in English, branches off plantlets that eventually seek soil to grow on their own.

That’s how the plant generates another life,
And that’s how I fell in love with this plant,
And that’s how people see Mothers,
And that’s how the “Bad mother” game was conceptualized.



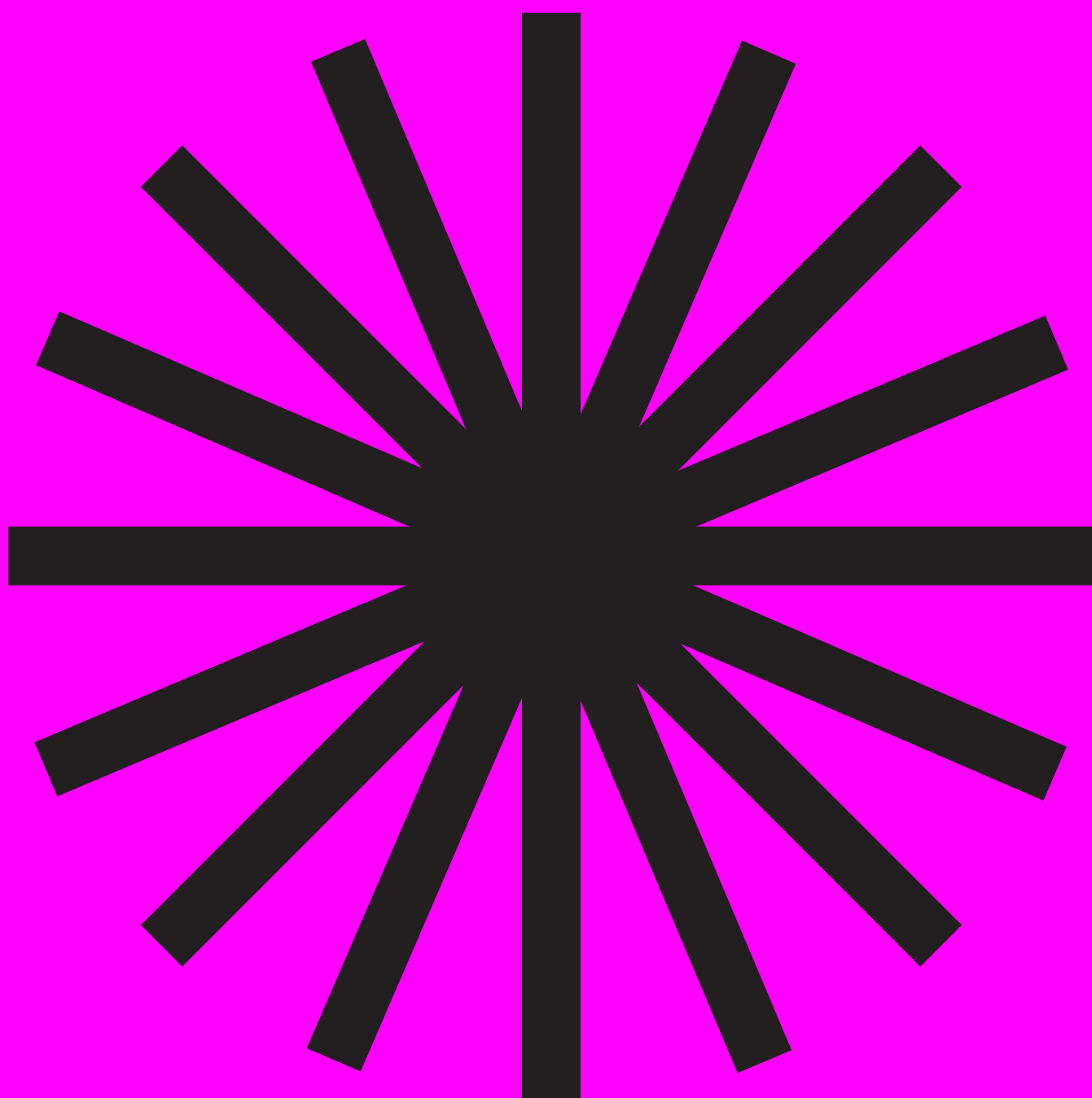
Chlorophytum comosum.

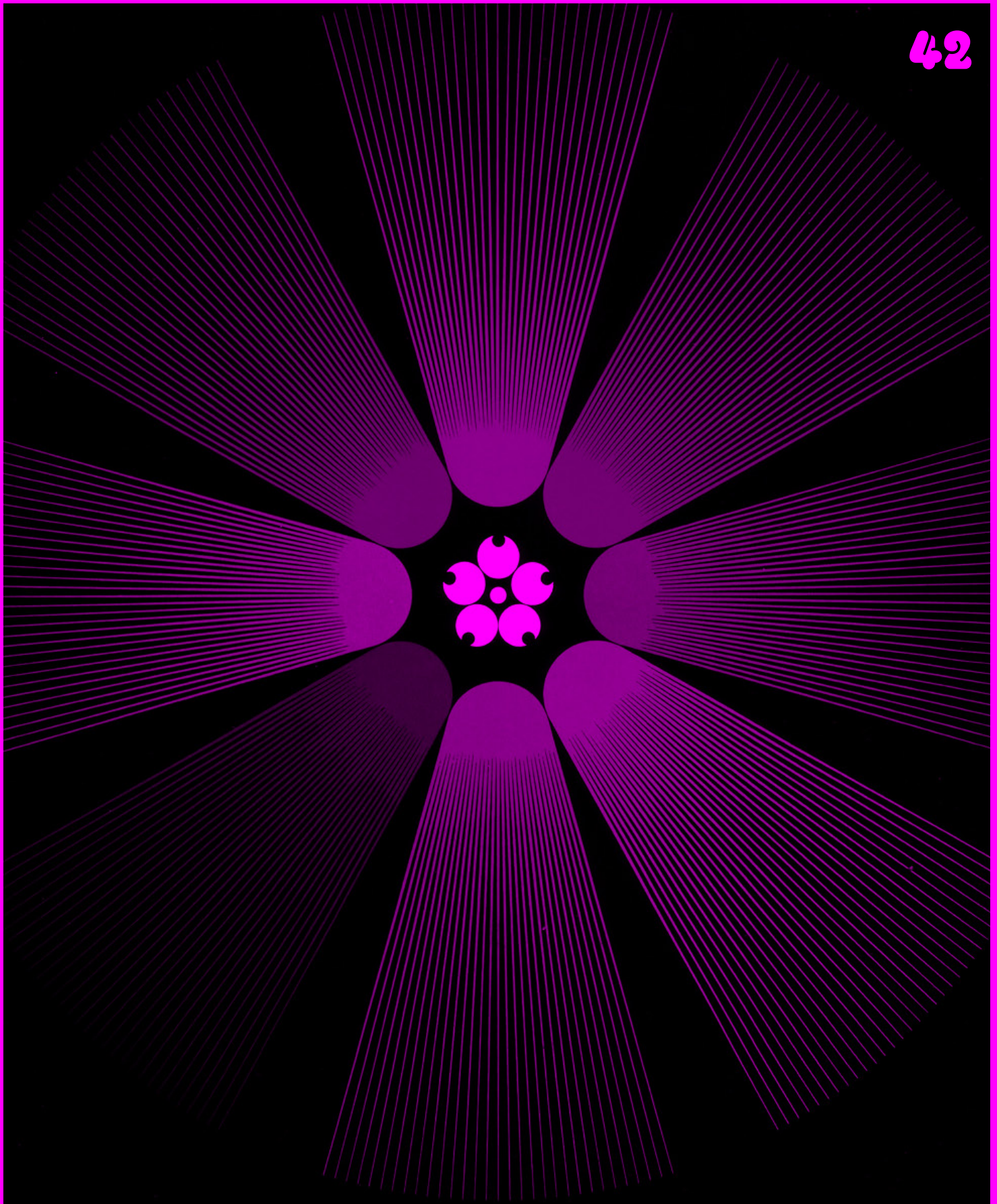
Raúl Hott

is a Chilean architect, artist, researcher and educator. Raúl holds an MFA in New Forms from Pratt Institute, and he was a fellow resident of Capacete in Athens as part of Documenta 14's public program. He designs experiences, environments, and tools for shifting consciousness. His investigation spans psychology, contemporary spirituality, ritual, healing methods, and climate action. His projects delve extensively into the politics of affection in order to develop care strategies and generate tools that help transform existential risk into existential hope. These methodologies seek to activate processes of re-humanization and vitality. Raúl conceived Centro Radiante, a non-profit health-oriented organization. Radiante was first launched publicly in November of 2022 at Kunsthal Gent in Belgium.



total body (radiancy)





PROGRESS AND HARMONY FOR MANKIND

EXPO'70

JAPAN WORLD EXPOSITION
OSAKA MARCH
SEPTEMBER

[Left]
Yusaku Kamekura, Japan World
Exposition, Osaka, 1967.

[Right]
Yusaku Kamekura, The 10th
Tokyo International Lighting
Design Competition, 1973.

[Bottom]
Yusaku Kamekura, Election
Poster, 1967.

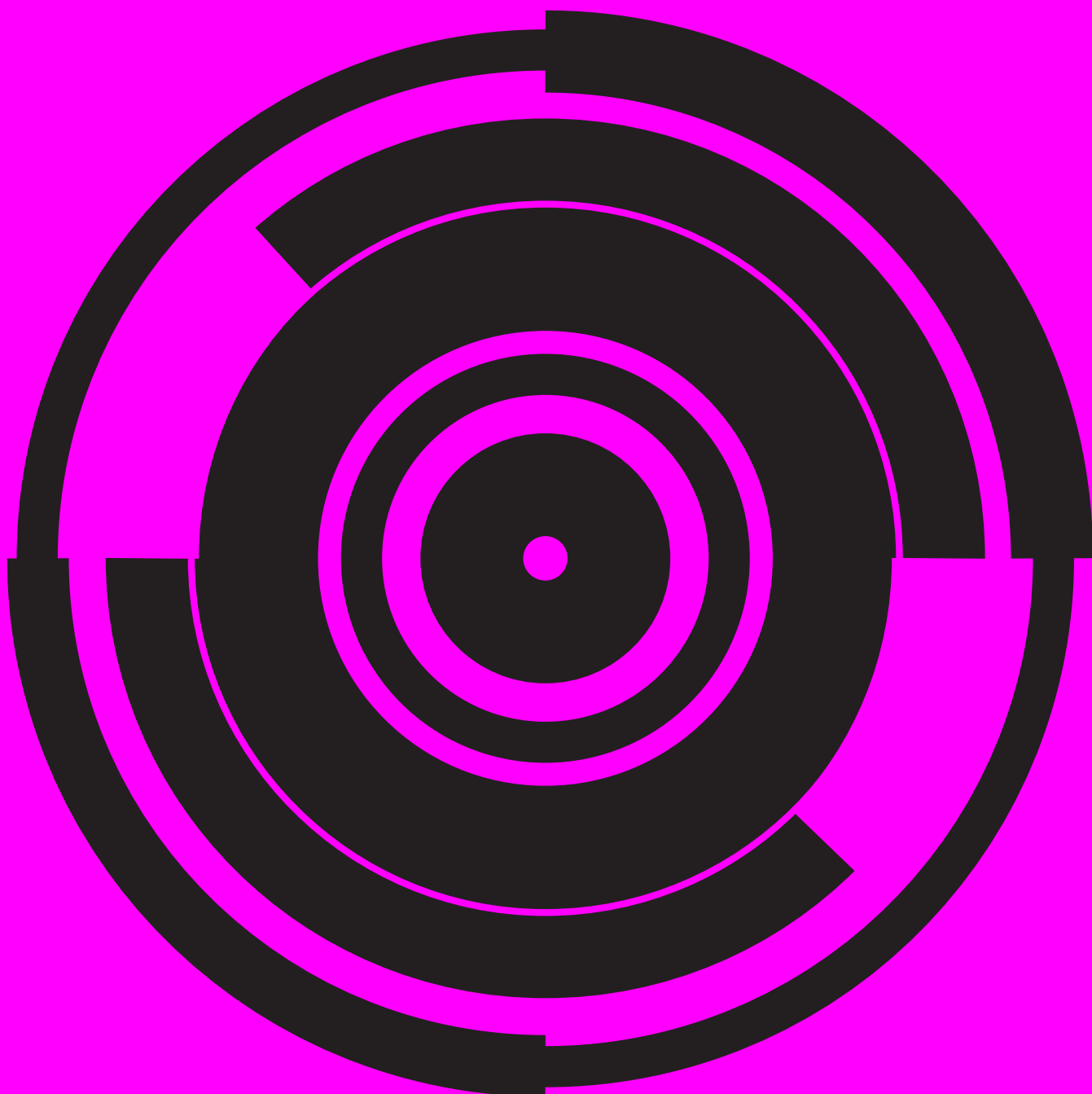


Shahd Omar

is a somatic coach based in Cairo. She is a focusing trainer and psychotherapist-in-training. Her professional interests include women's pelvic and reproductive health, with special focus on consent, boundaries, and pleasure. Her somatic practice is an invitation to act with intention and care. Shahd holds an MA in Architectural History from the Bartlett School of Architecture, University College London (UCL).



embodied encounters





Sometimes called the 4 Quadrants, or the Wheel of Desire. Giving, Receiving, Taking and Allowing - what they are, how they fit together and what they have to teach us about ourselves.

The Art of RECEIVING and GIVING

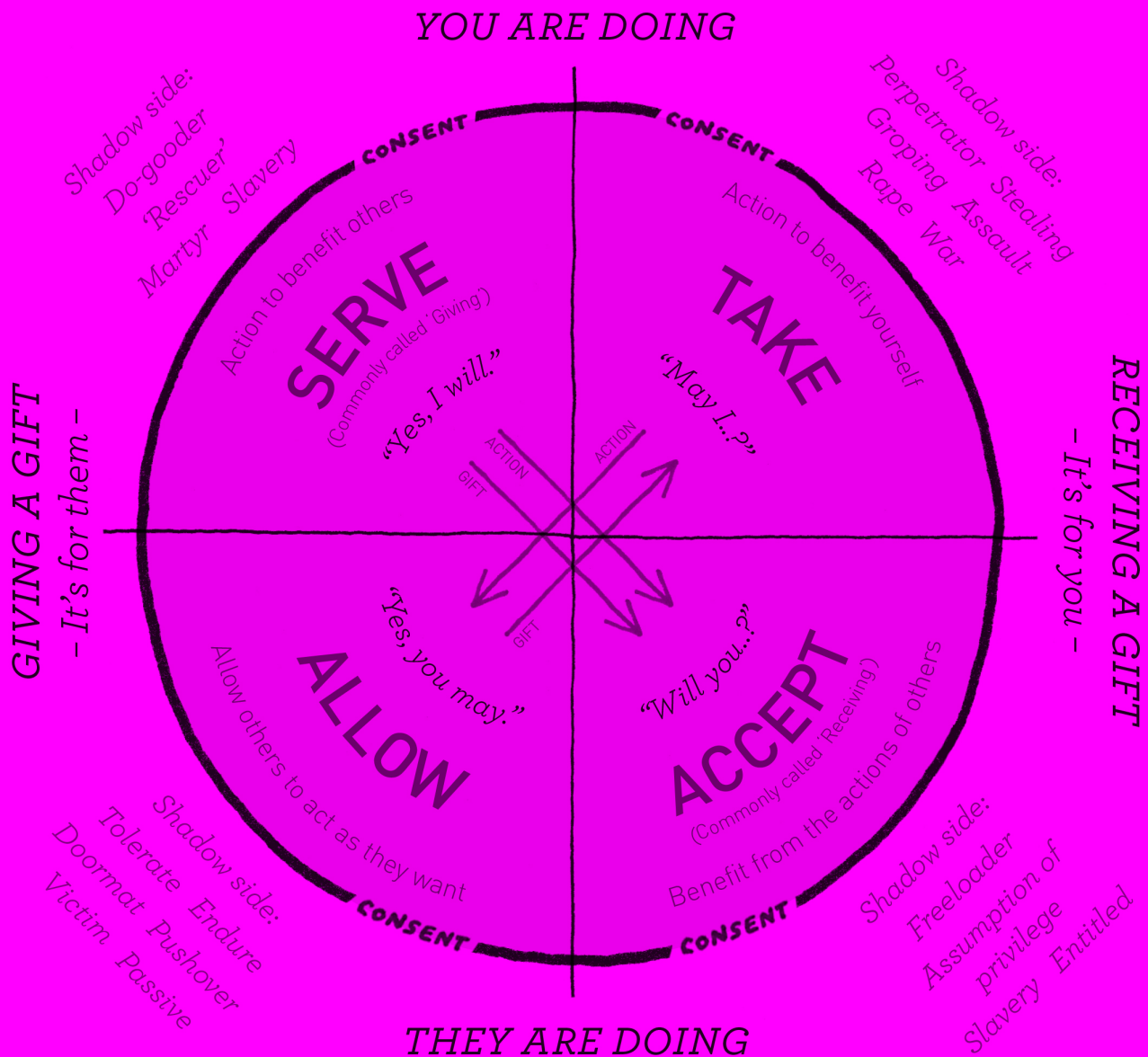


THE WHEEL OF CONSENT

Betty Martin, D.C.

with Robyn Dalzen

THE WHEEL OF CONSENT



In any instance of touch, there are two factors: who is doing and who it's for. Those two factors combine in four ways (quadrants). Each quadrant presents its own challenges, lessons and joys.

The circle represents consent (your agreement). Inside the circle there is a gift given and a gift received. Outside the circle (without consent) the same action becomes stealing, abusing, etc.

colophon

SoC LAB series

How to Love Many in Many Ways

HumDrumPress is a collaboration-based publisher. Roles and responsibilities are therefore shared by all parties, within their capacities. The following persons contributed in a multitude of ways to making this publication possible:

Amy Gowen, Engy Aly, Engy Mohsen & Gabriel Hensche, Eleonora Toniolo, Eliana Otta, Ingo Niermann (The Army of Love), Ismail Fayed, Jenifer Evans, Mohamed Al-Bakeri, Petra Mrša, Philip Ullrich, Rania Atef, Raúl Hott, Shahd Omar, Wibke Bramesfeld.

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acknowledgements

How to Love Many in Many Ways grew out of an ongoing, joyful and partly experimental online conversation between two artistic practices. For over a year, Engy called from Cairo while Gabriel called from Berlin, before they both met in Zürich for the first time in 2021.

We are grateful for Ismail Fayed, whose bird's-eye view allowed him to very deftly weave words and ways of thinking into the interconnected tapestry that is this project.

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To the School of Commons peers who playfully tested and mindfully reflected on the games with us.

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But mostly to the constellation of authors who bravely embarked on this journey without necessarily knowing where we were headed—Eleonora Toniolo, Eliana Otta, Ingo Niermann (The Army of Love), Mohamed Al-Bakeri, Petra Mrša, Philip Ullrich, Rania Atef, Raúl Hott, and Shahd Omar.

—Engy Mohsen & Gabriel Hensche, 2022.



Hum Drum Press